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The model studies which have been collected for presentation in this Annual are offered as supplementary assistance to, or in substitution of, the live subject. Each photograph has been selected for some individual characteristic or group of characteristics from which the artist can derive instruction and/or inspiration. Insofar as the former is concerned, the man with the brush will find the Annual particularly helpful in the determination of accurate figure proportions, properly placed highlights, and the underlying principles of unity and composition. Regarding the latter, the creator will discover a wealth of aesthetic inspiration in many pictures that will inevitably lead him to a more moving, purposeful interpretation of the female form. Such things as these cannot be captured merely by chance; they are the results of long years of intensive practice with only the most professionally chosen, expertly executed material. It is the purpose of this Annual to supply the artist with such material. Although the finished photograph cannot be construed as taking the place of the live model, it is the opinion of the editors that in many ways the photo will surpass and outlive its live subject.

EVERY ARTIST WAS FIRST AN AMATEUR — Emerson





Very similar poses are shown in these studies with the photograph above getting the nod as the better of the two for pose, composition, and presentation of the figure. Extended limbs at left were necessarily cropped with bend in torso tending to emphasize heaviness through the shoulders. Lighting gives a somewhat blotchy effect above.



The sound of roaring surf and the sight of a beautifully proportioned, youthful figure make a vivid impact on the senses of the viewer in these artistic studies by Kurt Reichert. Note splendid skin tone rendered by natural light while retaining sufficient shading on the figure to give roundness.



The peek-a-boo effect resulting from the use of the shirtwaist prop, and the coy glance of the model gives a pin-up, calendar art flair to these studies by Jay Norres. Rendition in color would be particularly pleasing in these pictures with the bright lines of the plaid cloth providing a startling contrast to the tawny skin tone.







Literally a mass of curve configuration on these pages made possible by the generous and well proportioned figure posed with artistic lighting that accents contour lines. The forearm, above, appears foreshortened with tawny skin texture and torso tension clearly shown.



A model with excellent proportions has been photographed in a striking pose on the facing page. Youth and maturity seem delightfully blended with an air of natural charm. The picture below loses somewhat due to extended posture of the torso though contours are presented in crisp fashion. Photos by Albert Lee.









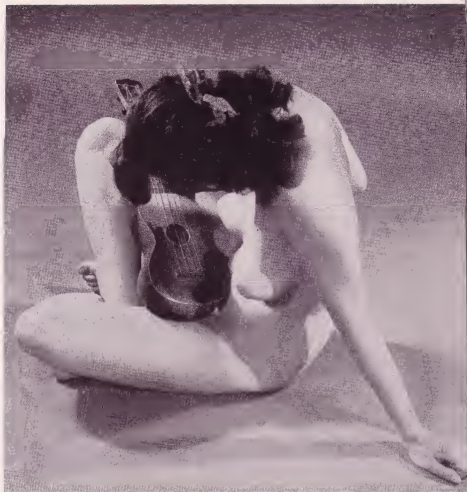
Candid-like poses in sunlight by the water on a cloudy day are ingredients for successful figure studies. Semi-posterior view above is less esthetic than one on facing page that is well composed, showing the excellent proportions of this youthful, vibrant figure. Photos by John E. Wilson.

The maidenish smile belies the roguish pose below and at right. The stolid drabness of the figure is not concealed by the addition of the shawl prop but serves a purpose in directing attention to the very pretty face that is the redeeming feature of the entire composition. Photo by Jay Norres.









The music from singing strings blends with the flowing curves of the well formed figure to make an indelible impression upon those most appreciative of the fine arts. The prop must always have purpose in the setting and when not supplementing, complementing, or blending with the figure, should establish the mood that rests on an esthetic plane.



The beauty of the female form in a simple outdoor setting has a special, elemental quality that is hard to define. Both the pattern in the water and the tangled branches of the background conspire to drive the eye toward the lush contours of the figure in the facing study. Photographs by John E. Wilson.

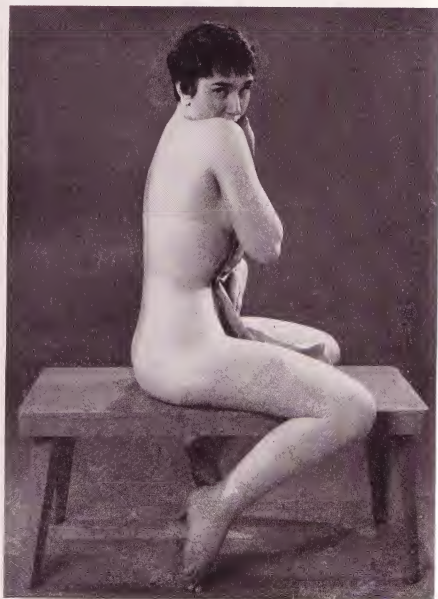


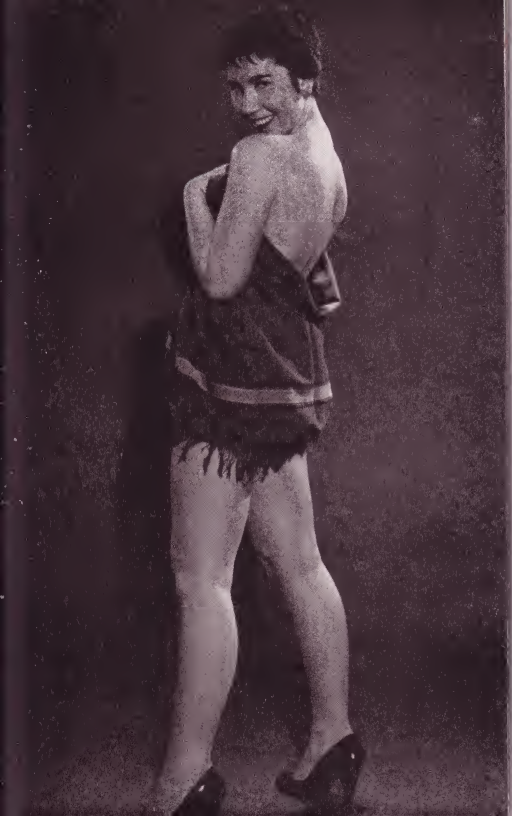


Well composed, splendidly lit, artistically posed, are these studies by Charles Aqua Viva. Almost a sculptured grace has been captured by the camera lens though the fingers in the study at the right would have been better placed in a downward, less artificial position. The black background is advantageous for projecting the figure.



Model studies suitable for calendar or pin-up art have been artfully photographed by Jay Norres. The coy and roguish glances are as integral a part of this type of portraiture as the concealment of full bodied proportions by the use of clothing props. Side lighting has rounded the figure.





Entwined limbs with twisted contours make very interesting effects upon the figure as shown in these studies. Muscular tension is well portrayed with the lighting providing a delicate gradation of tone along the exterior lines of the figure. Careful examination shows an alliteration of line deliberately instilled by the artist-cameraman in the study at the right, along with a slight inclination of the plane to give compositional balance.







A sultry siren of the forest is pictured here with background deliberately shifted out of focus to hold attention on the figure. The long, sweeping lines make a symphony of curves that is marred only by the cropping of the limbs. Figure at left seems like a gazelle, ready to dance in sunlit meadows.



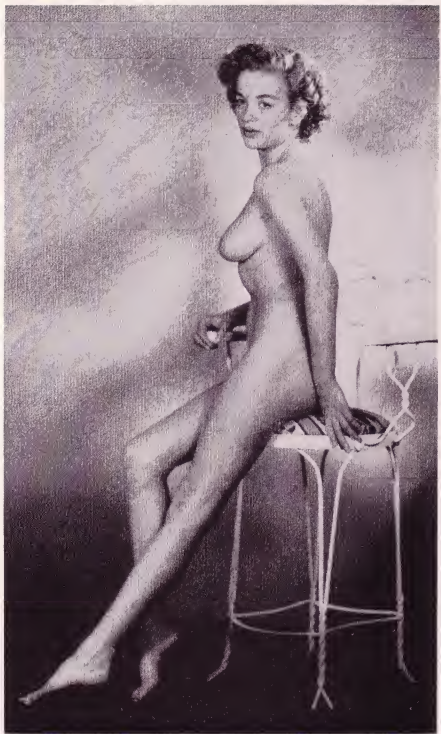


An artistic use of a modernistic chair prop has been found by the photographer to frame, contrast and supplement the youthful contours of the model. The camera angle has given added length to the limbs while providing a myriad of curves to bedazzle the viewer. Study at right has its major strength in the clean cut enunciation of bone and muscle in the torso.





Textured prints have a special appeal of their own, particularly when the model in the study is exceptionally well proportioned, has been posed naturally, and properly lighted to clearly outline figure contours. Slender limbs are emphasized in pose at right.





Eyes fixed on the camera lens have the unavoidable result of pulling viewer attention to the face and thus is usually avoided by the figure photographer. These are well composed studies showing a figure of excellent proportions. Note slender waist in the erect pose above as compared with study at right. Photos are by Jack and Jean Drebert.







For pure naturalness of pose, nothing can surpass an adaptable model and an outdoor setting. The pair of poses shown here were the result of a thoughtful photographer wisely posing his subject in a location which would induce a gracefully relaxed bearing. The soft sand of the hilly dune produced two seated poses, where the limbs of the model presented an air of casual poise, thus providing the man of the brush with morgue material valuable in its conception of the anatomy under lack of tension.



Excellent examples of calendar art are shown in these studies by Jay Norres. Demureness and modesty are delicately balanced with sauciness and vivacity which are marks of successful pictures in this field.





Very skillful lighting that has given roundness and firmness to the figure is the major attribute of these studies that seem to have gained an added dimension. The pose has aided in this impression due to torso twist at left and back swing of shoulders below. Lighting has also given a tawny skin tone.



The rays from the morning sun provide ideal lighting for these outdoor scenes shot by Donald L. Schlieter. Unusual configurations on the rock in the study below act as distraction from the figure proper though deliberate blur of water in background keeps eye flow directed toward the form.

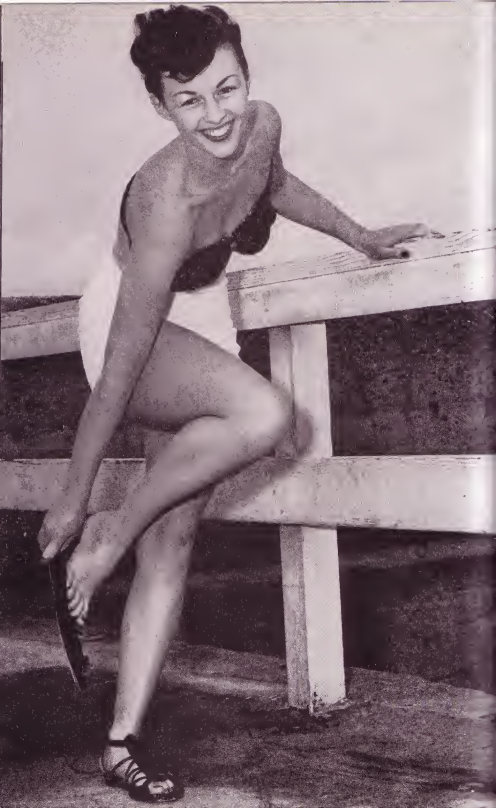






The mechanical texture supplied by the printing process makes these studies by Jack and Jean Drebert of particular interest. An exceptionally well formed figure has been artistically posed to highlight sweeping curves and symmetry of line. Note added slenderness given to the waist above.





A simple but effective two-shot calendar sequence. Upon the facing page, the only suggestion of coy dishabille was the taking off of the slipper, whereas below, a more extreme effect was produced.



Note the world of difference in esthetic effect between these two studies by Donald Kearns. The pose below brings thickened limbs and petulant face into prominence while pose at right is a symphony of curves with sharp prop contrast, giving an impression of regal grace in a youthful, statuesque figure.









Here's a lissome lass whose slender figure is alluringly portrayed in these outdoor studies by Albert E. Lee. The study above has lost some artistic value due to the extremely natural stance of the model while the one at the left gives the illusion of a figure seated on lily pads.





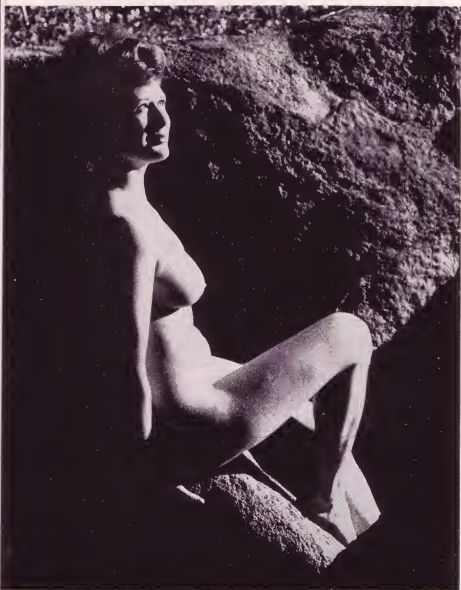
The side spot supplies intriguing lighting effect in these studies with artistic highlights and ample tone gradation to give figure well rounded impression. Note excellence of skin texture shown at left as well as svelte, sharply etched contours with upraised arms giving compositional balance to the scene. Observe that pose above has lost considerable value due to leg cropping and prominence of the foot.



A photographic satire on the pose of the model is probably the intended interpretation of the pictures shown on these pages. Even the obvious detriments cannot detract from the apparent voluptuousness of the model. Lighting is very good, giving cubic dimension to the figure.



A standard, but none the less good, background is cold, barren, hard rock that serves to contrast with the warm, curvesome contours of a well proportioned figure. The study below achieves a dramatic effect by the balance of light and shadow while the facing study offers a figure in bright sunlight.







Here are interesting, well lit figure studies that offer many opportunities for the artist to build detail into his drawing. The soft lighting has provided a very gentle, gradation of tone, giving the skin a tawny texture, with appropriate highlights, mainly along the contour lines. Note how the seaweed prop sets the primitive mood in scene at left. Observe the cross shadowing on the floor caused by the side lighting effect in the pose below.



Brilliant sunlight has not destroyed any of the beauty of this rustic outdoor scene by Robert Kohl. Background is considerably cluttered, though artfully blurred, to focus attention on the well developed figure. Rounded effect with unusually good skin tone is due to use of flash.









Simple, yet effective, the soft, dark windings of the shawl serve to frame the lush contours, contrast with the skin tone, and accent the eye appealing curves of the figure. The wrought iron stools are an added means of providing symmetry and contrast of line with the flowing figure outline.









These barren and unimposing outdoor settings are brightened considerably by the presence of these models in a candid pose. Photo at left is by Dick Harbst, and picture above by D. R. Comber.

Calendar art is the special place for the coy look and the come-hither glance. Add to that a generous display of sweeping curves as shown in the study at the right and you have the ingredients for an exciting portrait, suitable for color rendition.







Companion studies showing the major contours in an appealing fashion are offered here with added strength given to the pose below due to swept back shoulders as contrasted with slight forward slump in facing picture. In both instances, the prop serves to supplement curved lines of the figure. Photos by Glamourarts Studio.







Jay Norres expertly proves the artistic theory that "Nothing is needed in a model study but the model herself." He has extricated prop, background and darkroom gimmick from his studies, and left only the bare essentials: his model, and a base for her to pose upon. Such compositions will hardly lack interest to the artist, who is fully intent on capturing the challenging and all-important anatomy of the unadorned feminine form.

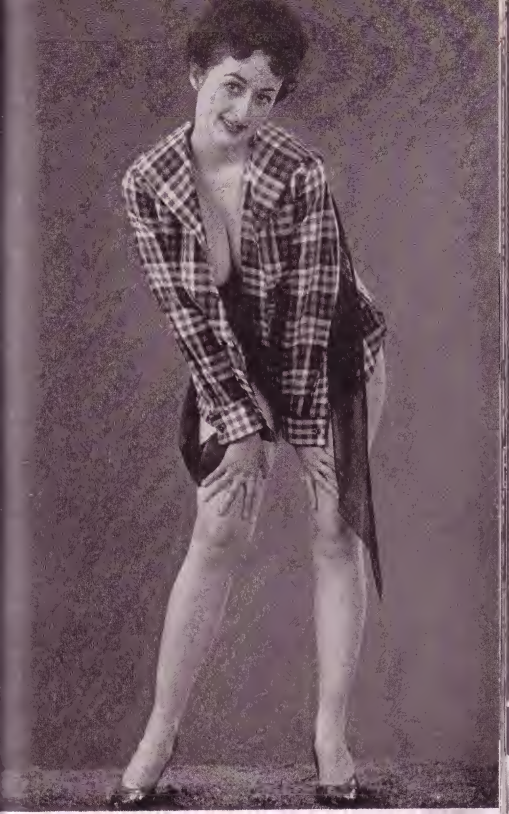


Soft lighting brings out rich, warm skin tones in these studies. Note the bone and muscle outline in photo above as well as delineation of rib cage in facing picture. The elbow pointed at the camera above is a slight distraction that is more than compensated by lush curves.



A vibrant, youthful figure, tastefully adorned with garb that's readily adaptable to color, is the basic commodity in calendar art that is a concomitant part of figure art. As such, the poses in these studies are interesting and valuable for the artist who is engaged in this field.







Framing is a device by which the man with the camera emphasizes his model by means of enclosing her in some natural setting. At left, for example, the doorway of a desert outpost gave rise to an angular and offbeat presentation of the anatomy. The low camera angle added to the interest. Below, a seawall and a pair of posts formed the model's pose and framed her within the sky. Both pictures should prove valuable to the artist.





A suggestion of the wide open spaces is conveyed by photographer R. S. Barnes in these outdoor studies. In-picture framing by the huge boulders is a distinctive mark of the picture at the left with graceful pose achieved below.



The artistic sense of the artist-photographer is transmitted to the viewer through the skilled lighting effect and the careful pose. In these studies, the side lighting has given the figure a pleasing roundness, however, the pose leaves much to be desired with knees, prominent in the foreground, pointed toward the camera. Pose below loses esthetic value also due to sagging torso lines and thickened limbs.









Another example of calendar art is shown here with the photographer presenting a sharp contrast of cold, black straight lines of the chair to the warm brilliance of the flowing curves of this well proportioned figure. Lihesome youth, bubbling with excitement, seems captured by the lensman in these attractive pictures.





Hat prop is an excellent device to enable extension of the arms naturally in study at left with torso twist providing extra dimension to the figure, adding pleasant configuration to the curves. Note blur in foreground and sharp focus on torso and face at left, forcing eye-flow upward. Photos by John E. Wilson.



The impression of strength and beauty are combined in these studies that present a figure both large boned and muscular yet graceful, well proportioned, and svelte of line. Low key lighting enhances the attraction of these photographs.





More candid poses that are of considerable value to the figure artist as they present contours and muscles in natural positions without artificiality. These studies by Bunny Yeager, done in bright sunlight on the seashore, have a spontaneity that is seldom captured by the photographer. Note that scene above was shot as model was moving hand.



There is but a thin line between the pin-up and the calendar shot. A little more of the figure revealed, a bit more of an enticing pose — and you have the unpinpointable difference. Whether the two photos shown here are the one or the other, however, is unimportant. The fact is this: they are both valuable to the man with the brush as commercial, well-executed examples of the depiction of the feminine personality, as opposed to her anatomy.







Massive, but good proportions are the features of these studies that have several apparent artistic defects. The feeling of solidity and roundness is a major redeeming factor along with the low key lighting that has permitted a large degree of tone gradation.



